

Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china :

Haviland & Co
Limoges



THE POUYAT PORCELAIN FURNISHES EXAMPLES OF THE GOOD STYLES AND REFINED TASTE DISPLAYED IN BOTH SHAPES AND DECORATIONS OF NEARLY ALL FRENCH CHINA

POTTERY & GLASS

VOLUME I

OCTOBER 1908

NUMBER 4

NEW STYLES AND BIG SELLERS

WHOLESALE DISTRICTS SEARCHED FOR SAFE INVESTMENTS—LINES OF STOCK THAT WILL TURN MONEY OVER QUICKLY THIS YEAR MUST BE EXTRA TEMPTING—A PRACTICAL GUIDE AND HELP TO THE BUYER AND RETAILER

By C. RUGE

[Illustrated by courtesy of the various concerns mentioned. Special photographs by POTTERY AND GLASS. All photographs made by special process direct from the original objects—photographs have not been “retouched” nor “refinished”; therefore all illustrations are faithful portrayals of the original pieces without exaggeration.]

LOOK at the new importations and articles of domestic manufacture which are destined to adorn our tables this coming winter has convinced me that a large number of dining-rooms will strongly remind us of the days of our great-grandmothers. These new creations will be in keeping with the new styles of wall paper, interior decorations in general, and even the gowns which are to be worn this season. A casual observer might imagine that he had suddenly been transported back a hundred years. Anything that is complimentary to its surroundings, however, is apt to be effective; hence, on occasions when elaborate gowns of heavy brocaded silks and satins are worn, plates with big bouquets will show to advantage.

The elaborately decorated dishes shown in the new ware are, truthfully, desirable only in

costly productions. Cheap imitations of artistic decorations deceive no one as to their value—especially when the decorations are not even painted but merely printed. They will always look cheap, just as they are, to those who know. Only a limited number of colors can be used in

printing, and even these never have the freshness and charm of hand painted ware.

But realizing the necessity of the economies of this world I am becoming more charitably inclined toward the manufacturer of so-called imitations—they are not all pirates—and provided they do not steal the designs of the

producers of superior ware, I am of the opinion that they have as much right to follow the trend of style and market demand as the producers of ware suited to withstand the criticism of those who are fortunate enough to be able to pay the



ONE OF THE BIGGEST SELLERS AMONG THE NEW STYLES FROM THE AHRENFELDT LIMOGES FACTORY



A POPULAR AND UP-TO-DATE STYLE IN SAXE-AUSTRIA HAND PAINTED IN DAINTY COLORING

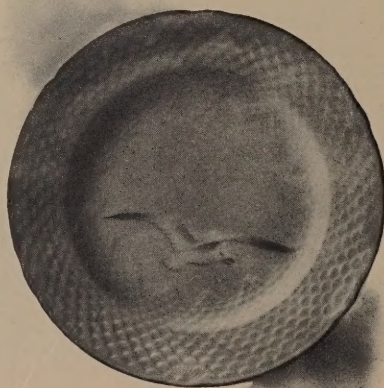
price. The wise manufacturer of the lower priced wares never copies, nor has he any occasion to do so, for he has the same latitude in producing original designs as the higher priced artist, and the same right to follow in the mysteriously ordained channels of style. Even the great artist seldom creates the style, but he still humbly bows to it (even if unconsciously) and cleverly adapts his designs to its inexorable dictates. Therefore I am inclined to the belief that the maker of cheap pottery, provided he makes *good* cheap pottery, is quite as important a factor in meeting the needs of his side of the pottery world as he whose output is not counted in such vast numbers, but whose product in value rolls up to startling figures, which are willingly covered by those constituting his side of the same world.

Therefore, and in keeping with the policy of POTTERY AND GLASS, I am going to treat side by side all classes of ware, whether of foreign or domestic manufacture, whether of high or low price—but keeping in mind ar-

ticles of good style, lines that are full of value at the prices demanded, so that the reader may at least in some measure be guided toward safe stock investments and lines of ware that are already, or that are destined to become, "big sellers."

There are various reasons for the costliness of the superior grades of ware. The painting has to be done underglaze, that is on the raw material, and every piece has to be handled separately by an artist. In firing, moreover, the most beautiful colors can be obtained only on very hard porcelain, so that it does not pay to decorate any but the best, while, on the other hand, not all colors can stand the high temperature to which hard porcelain must be exposed, and this occasions many losses. All these causes make it impossible to get elaborately, and at the same time really artistically, decorated ware except at high prices.

The new fashion of having a different kind of a plate for every course of a dinner, and



THE MYSTIC TREATMENT OF COPENHAGEN WARE ALWAYS ATTRACTS ATTENTION

every plate decorated with a different design, corresponds to the way the plates are made, as every one is a work of art and produced individually,



THE DAINTY PATTERNS OF THE BASSETT CHINA SELL WELL TO PEOPLE OF REFINED TASTE

while the old fashion of rich floral decorations, which is now being revived, lends itself very well to this mode of treatment. Very artistic or effective pieces are thus produced with different flower bouquets or sprays in which the main color scheme is the same in all the plates of the same kind and also in all the dishes used on the same occasion.

Plates are being exhibited which remind us of Netherland floral paintings of the seventeenth century. The flowers are executed with the same care and subtle refinement and show the same realism, being finished with great detail. Many of the Doulton and Cauldon plates are examples of this. In Limoges porcelain, also, may be seen very beautiful plates decorated with floral designs, but the Roccoco and Empire styles predominate so that the decorations are somewhat more delicate, not quite so lively in color, while the execution is more suggestive than realistic. These plates are not so expensive as the Doulton and Cauldon plates. Some of the wholesale and retail houses also carry whole sets in Limoges ware.

Haviland porcelain sets show pretty flower patterns and some Austrian sets are remarkable for their dainty floral decorations. We illustrate an Austrian tea set, the ware known as Saxe Austria made at Alt Rohlau, near Carlsbad. This is hand painted in free hand style and shows the daintiest treatment of pink roses, green leaves and green borders.

The Limoges factory of Ch. Ahrenfeldt presents a number of new and good things this season. The cover dish, plate, cup and saucer

are from a complete dinner set of refined pattern showing a garland border in delicate colors and scalloped edges lined out with the same color.

The J. Pouyat (Limoges) productions are the embodiment of all that is good in style, quality and finish—just as they have always been, and among them will be found styles to suit the most fastidious. Our illustrations tell the story.

The Bassett lines of China show new designs in large floral patterns but perhaps their best selling lines are the Austria and Limoges sets in open stock of simpler and more dainty effects --the one illustrated being especially a ready seller.

The shapes and decorative designs of the old Viennese porcelain, which had a high standard, are now being repeated in Vienna, especially in cups. Among them are very artistic, small, floral designs, but there are also cups in one color and in gold. Most of the shapes are tall, slender, and very graceful—true repetitions of the porcelain of our great-grandmothers.

Among the German porcelains the Dresden ware has long been known for its dainty floral decorations, which are repeated in nearly the same way as they were used years ago.

The Ginori factory, of Milan, Italy, has sent over most interesting new lines of styles. The shapes are graceful and the decorations are in the modern spirit. This ware shows careful finish, every piece setting squarely with quite perfect stability, while the patterns are applied with due regard to symmetry. The chocolate



MARKED ORIGINALITY AND SPLENDID WORKMANSHIP SELL THE NEW GINORI IMPORTATIONS

pot and accompanying cup and saucer, illustrated, represent a line that is new and already in large demand. The dainty decoration is com-



MISTLETOE AND SHAMROCK AND OTHER PATTERNS ARE ARTISTICALLY EMPLOYED ON ENGLISH MADDOCK PORCELAIN

posed of pink rosebuds caught in loops of pale blue ribbon with sprays and edgings in gold.

Of the wares hitherto mentioned, those with the large floral decorations are very costly, and, as we have seen, necessarily so. The Dresden, Old Vienna, and some of the Limoges and Austrian sets of fine porcelain, also those with a small design, are likewise expensive.



GREAT COMMERCIAL POSSIBILITIES EXIST IN THE RICH ELITE (LIMOGE) PRODUCTIONS

When it comes to cheaper dinner, coffee, chocolate or tea sets, in semi-porcelain or faience, large floral designs or other elaborate patterns are not always so desirable. Yet, I saw some imported plates and one or two lines of domestic manufacture which were very

creditable. There was one set of imported plates which were entirely covered with enormous flowers, leaving no space between them. They were not of the best porcelain and the rather crude decoration produced a distinctly unpleasant impression. Equally unpleasant was another ware, which had checkered squares with flowers among and around them. These designs would have been ugly even in the best porcelain but were doubly so in the cheaper ware. For the lower priced ware only small border decorations or, if larger floral designs, then only such as are of the simpler and less ostentatious color treatments should be bought if they are to be sold to persons of good taste. In faience and semi-porcelain small flowers in a very few colors are effective, while another pretty form of plain decoration is the use of stripes of color. I saw simple bands in one color, mostly in the English Maddock porcelain. Dark reds and blues with a gold border were especially pretty.

The Maddock porcelain is also produced for special purposes with neat mistletoe patterns and with the Irish shamrock. There is nothing pretentious in these patriotic designs because they are small and artistically employed.

In American porcelain the Greek border designs are very attractive for table sets. In interior decoration, as in architecture, Americans show a fondness for classical forms, which, in their elegant simplicity are very suitable for faience and cheaper porcelain. However, plain bands are also to be found on American china,



PRIMROSE DESIGN • ROYAL GUSTAFSBERG (SWEDISH) HAS A DISTINCTIVE CHARM IN DESIGN AND COLOR

and this simple but effective mode of treatment always makes a good selling line of ware provided the shapes are graceful and the articles are well finished.

The Onondaga Pottery produces very tasteful ware with class-

ical designs and also with bands of one color. Many of the cheaper American dinner sets, however, have floral designs, some of which are more or less crude, with large flowers in poor coloring and design.

The Meyer Pottery, at Beaver Falls, Pa., manufactures very tasteful border designs. The newest of these are found on the so-called Carlton shape, the symmetry of which harmonizes well with the refined simplicity of the border. The Arlington and the Florence are two other new shapes, manufactured in green, while the Carlton is in dark blue. These designs are printed underglaze and produce a pleasing impression because they are not showy and avoid all pretense of imitating expensive ware. They all have an inside cover to the covered dishes, which gives them a certain individuality.

Two other patterns, the Vassar and the Amherst, which belong to the most popular staple patterns of the same firm, cannot compare with the new ware, because of the large printed floral sprays which give them a much coarser look, although they are much better than many cheap American and imported sets, as the designs are at least in one pretty color so that they do not offend by inharmonious, loud coloring. The

same firm also produces attractive ware in heavy hotel sets, the Astoria (bright green) and the Waldorf Victoria green), printed underglaze, excelling in good taste.

A good line of fancy glazed ware in the shape of vases, etc., of new shapes is being produced by the McCoy Pottery Co., of Roseville, Ohio. It is known as Loynel Art Ware and is moderate in price. This is one of the lower priced manufactures which illustrate the possibility of producing carefully made articles decorated in good taste. Their new samples show that an extra effort has been made this year to fill the large demand for their ware.

Except for the product of the Union Porcelain Works of Brooklyn and that of the Lenox Incorporated at Trenton, which manufactures china equaling the fine English bone porcelain and decorated with tasteful flower designs or ornamental borders, American porcelain is of a cheaper quality, and also of a cheaper price, than many of the imported chinas. However,

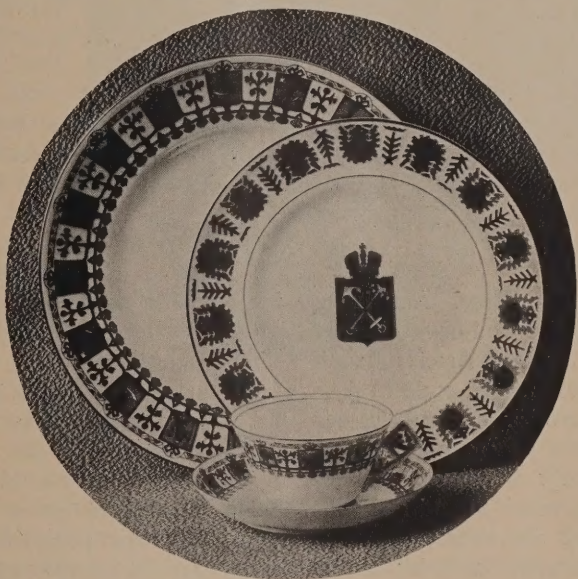
much of the low priced porcelain is a better investment than the more fragile, if heavier, earthenware.

Among the imported dinner sets are several of good shape and design at moderate prices. The Schwarzburg ware from Thuringia is very good. The dinner sets have sprays and borders of very tasteful design, to which the Carlton shape, which is chosen for use, well adapts itself.

Very attractive is the Austrian Kaiserin Maria Theresa china.

The porcelain is of high quality, equaling Limoges and the patterns are very graceful. Some display small floral garlands, others have borders of classical design and all are in good taste.

Among the new ware this season will be some distinct novelties which differ widely from anything that has ever been seen here. In Germany the modern style has begun to find expression in porcelain as well as in other mediums, and while a great many factories still revert to the styles of some hundred years ago,



ORNATE RUSSIAN CHINA IS BECOMING THE PRIDE OF THE RICH HOSTESS • KORNILOV, ST. PETERSBURG

the Meissen factory has sent over some distinctly original coffee sets, which are very simple and artistic. I especially admired one with mousegray borders and a decoration of peacock design, but all in grays. The shapes of this ware incline to the classical but the handles are exceptional in having straight lines with no curves.

Many other German factories are now turning out these modern shapes—each set entirely different from the other—but up to the present

monize well with the ivory toned body, while the whole scheme of decoration is enriched by a liberal use of coin gold. The name of the artist appears on each piece. There is a full line of shapes.

Formerly all bone china of high class quality was made in England and sold at very high prices. Swedish bone china now made of Cornwall clay is certainly creating more or less of a revolution in prices for this class of ware. The Royal Gustafsberg factory of Stockholm

sends over a choice primrose decoration which is typically Swedish and executed by a well known Scandinavian artist. The leaves are in shaded green and the primroses appear in a very attractive yellow, with a green edge on the plates.

A full dinnerware line is made, and it can now be found at the best stores in nearly all Western and Eastern cities.

Another distinct novelty is Russian porcelain. I admired a dinner set of very fine quality from the Kornilow factory at St. Petersburg, decorated with the emblems of the different prov-



DOULTON FAIENCES WITH MEDIEVAL DECORATIONS ON MANY USEFUL SHAPES APPEAL TO EVERY CUSTOMER

only a few have reached our shores. Americans are more or less conservative and have hitherto not shown much liking for the "Art Nouveau" of France, or the German modern style in Arts and Crafts. Importers are consequently rather doubtful as to how these new shapes, which differ so widely from the time-honored conventions in china, will be received and are risking only a few samples. It would, however, introduce an interesting variation if, instead of the highly decorated and gilded china now in favor, some of the new, plain, but distinguished looking porcelains should be displayed on smart tables.

Everyone who sees the new creations from the Elite factory (Limoges), will be at once attracted to their great commercial possibilities. It is typical of the kind of ware that will sell—because it has real artistic merit combined with that indefinite something that makes a thing popular. It is hand painted in large but gracefully disposed floral designs as may be seen by referring to the illustration of a bowl. The light greens, reds and warm umbers har-

monize well with the ivory toned body, while the whole scheme of decoration is enriched by a liberal use of coin gold. The name of the artist appears on each piece. There is a full line of shapes.

With its brilliant coloring and rich gilding it produced a very artistic and at the same time oriental effect. In this connection it may be interesting to note that recent articles in the society papers of England refer to the custom of including in fashionable dinners at least one Russian course when all the service is composed of the most ornate Russian porcelain. This style has already gained its followers in America among aristocratic circles, a costly dinner having been given in Lenox, Mass., this summer where a decided sensation was created by the display, during one course, of nothing but the most gorgeous Russian china. Fine displays of Russian china have also been made in the exclusive circles of Boston as well as in Chicago and California.

A decided novelty are Doulton faiences with medieval decorations. Knights in armor are the newest in this line. They are single pieces for different purposes, and include jugs, pitchers, cups and saucers, candlesticks, trays, tobacco jars, jardinières, etc. The drawing of

by-gone centuries is imitated in the designs and the coloring is very brilliant and rich. The result, perhaps, would be better were the attempt not made to imitate old embroideries and even to show the cross weaving of the goods. From the modern critic's standpoint it is never good taste to attempt to imitate the peculiarity of one material in another, and here, where the high glaze of the faience and the purpose of the ware are so diametrically opposed to anything produced by embroidery, the effect is still more disquieting. I was more pleased with single plates showing figures taken from Dickens' novels. They were very harmonious in drawing and coloring, the ground color being a warm cream. These plates were not expensive and would doubtless be welcome gifts. Plates with landscape designs were also most attractive. In the same establishment were shown very beautiful fish plates in Doulton porcelain. Every one was a work of art, finished with the greatest care and no two alike. In them the influence of the Dutch still-life paintings of the 17th century was plainly to be seen.

There are also novelties in American ware, besides the regular dinner sets. New potteries are being produced by the Chesapeake Pottery. There are Mycenaean vases in plain white body with embossed figures, hand painted in rich, naturalistic colors, with ornaments and handles worked out in solid Roman gold, which gives them a very rich look. There are Khorassan vases and ornamental pieces in red and green with antique shapes,



MYCENIAN VASES HAND PAINTED, RICH IN COLOR AND ROMAN GOLD AS MADE IN AMERICA

while vases of the same shape are also to be found with Illyrian or Greek decorations. Still others have the so-called Olivetian decoration, consisting of barberry leaves on a rich, dark olive, mat ground.

In jardinières, flower pots and pedestals, umbrella jars and fern dishes, new designs have come to the market, and a small jardi-

niere and flower pot combined promises to become popular as it can be used for table decorations. Some of the flower pots and jardinières are too loud in color and overcrowded in decoration, although there are others—especially flower pots with a lotus decoration—which are in good taste.

The general impression conveyed by a sur-

vey of the novelties displayed in the wholesale houses is that the financial depression has not been without effect. There has not been so wide a choice of new wares as usual this fall because the orders for them had to be given before it could be divined how far-reaching would be the effects of the crisis. But many of them are arriving every day now and prove themselves to be "big sellers" as soon as displayed. Another result of the financial situation is a certain reduction in prices.

Hand painted ware can now be bought at a price for which formerly only printed ware was sold. Even Wedgwood is now produced for the price of printed ware. Limoges and Austrian china can also be had at much lower prices.

With the new importations of next December and January a large number of new patterns and shapes will doubtless be seen. Many novelties may be expected by that time, and it is probable that by then American manufacturers will have overcome the effects of the financial shock and will be able to turn out much that will be of interest. There is no doubt but that the business depression has had an awakening effect upon the potteries in all parts of the world, and extra efforts are being made to bring out new lines, better in quality, better in design



KHORASSAN ORNAMENTAL PIECES COME FROM THE CHESAPEAKE POTTERY



SOME JARDINIÈRES LIKE THIS ONE ARE IN GOOD STYLE ♣ AVOID THE CROWDED DESIGNS AND RAW COLORS

and altogether more desirable and more tempting to the timid purchaser. The buyers throughout the country are alive to the situation, and therefore it is fair to assume that there will be a large influx of buyers to the wholesale and jobbing centers once they get started on their trips in search of extra tempting bait with which they must fortify their stores this year in order to induce sales. And the best of the situation is that the wholesale districts will be ready for them when they come.

STATE OF TRADE IN ENGLAND

The depression which prevails in the Staffordshire Potteries is so severe that the customary August holiday was in most cases extended over the fortnight commencing on Bank Holiday. Many firms kept their works closed over the whole of three weeks. Exports, which show a serious decline, amounted during July to £211,828, against £243,161 in July of last year, and £206,869 in July, 1906. Although increases are recorded in the month's exports to France, the Argentine, the East Indies, and New Zealand, these go but a small way towards compensating for the falling off experienced in the other markets. Business in the home markets has been very discouraging.—*The Brick and Pottery Trades Journal*.

BRITISH EXPORTS

The following were the values and estimations of British ware exported in July, 1908, compared with July of the two previous years:

	1906.	1907.	1908.
	£	£	£
Germany	7,992	8,915	4,929
France	5,253	5,362	6,359
United States	50,702	54,737	43,620
Brazil	10,269	18,639	13,092
Argentine Republic	15,289	12,045	14,502
British So. Africa.	6,944	8,091	4,768
British East Indies	13,755	13,634	16,065
Australia	16,977	26,552	20,377
New Zealand.....	8,288	9,683	11,135
Canada	26,125	27,229	24,091
Other Countries ..	45,279	58,273	52,890
Total	£1,320,931	1,508,255	1,437,106

FEDERATION OF ENGLISH POTTERY TOWNS

The Parliamentary process for the amalgamation of the pottery towns of Hanley, Longton, Stoke, Fenton, Burslem, and Tunstall reached a

further stage when the Bill went through its third reading in the House of Commons. Certain modifications have been made in the original Order, as a result of the inquiry under the presidency of Sir Geo. White, and it is hoped by the promoters that during the recess some arrangement will be come to in consequence of the proposal for differential rating, and that objecting towns will voluntarily come into the scheme, in which case the further stages may be got over smoothly in the autumn. Federation will come into operation in November, 1909.

ENGLAND AS A MARKET OF DISTRIBUTION FOR PORCELAIN AND CHINAWARE

British statistical returns show that during the month of July, the total imports of porcelain, chinaware and Parian represented \$106,470, of which amount \$32,405 was re-exported; thus making the net imports \$74,065. The exports of British ware equalled \$47,840. The re-exports thus formed a total over two-thirds that of the direct exports, while the latter were almost two-thirds of the net imports.

The total imports of earthenware (including semi-porcelain and majolica) represented \$229,020, of which amount only \$8,675 was re-exported; thus making the net imports \$220,345. The exports of the British made ware equalled \$666,765. Thus the somewhat surprising conclusion may be drawn (when compared with the figures for porcelain and chinaware), that while the exports of earthenware made in England amount to nearly three times the amount imported into the country, the re-exports are represented by the trifling fraction of one-thirtieth. So we would be led to believe that while British manufacturers are busy making a vast amount of the commoner grades of ware known as earthenware, or semi-china, for the consumption of foreign countries, the demand at their own doors would seem to favor, at least to a great extent, the productions of other countries.

HYGIENIC ASPECTS OF ILLUMINATION

Forming as it does an important part of the glass and pottery industry, the section dealing with illuminating appliances will be interested in the paper by Leon Gaster in "The Illuminating Engineer," quoted by *The Journal of the Royal Society of Arts*, London. As Mr. Gaster remarks, we undoubtedly read more than we used to do; our work and health suffering when illumination is not up to the required standard.

PIRACY AND COMPETITION

PIRACY LEADS TO BANKRUPTCY BUT COMPETITION CANNOT HURT US UNLESS
WE RUN FROM IT

WHATEVER benefit may accrue in the cost of production from division of labor, when the question of designs and comparison of values is under consideration, consultation of the heads of various factory departments may often be of value. The same principle may be made to apply to the wholesale or retail store. This point is forcibly brought out by the *Brick and Pottery Trades Journal*, of London, in the most recent instalment of "Talks With My Master," by a factory manager. A few passages from this breezy article show how our English concerns look at the question:

"You know, sir, it will do us no good to take up that line of goods; there is not enough to distinguish them from lots of similar goods by other standard makers. Can we not have something different—something with some special advantage about it rather than these out-worn stock designs, where each maker is sailing as near to the rest as he can, and at the same time trying to avoid the troubles caused by infringement?"

"Have I anything to suggest? Why no, sir, not straight away, because being just a works' manager you have asked me to leave that to your part of the business and to the drawing office."

"What is the use of my complaining, sir? Only this, that one cannot help seeing some ways in which our goods might be improved in design, yet so long as the design is in the hands of another department it is out of my province to take it up."

"Competition forces us? But that cannot be right, for to admit it would be to admit that we had no longer any moral right to exist as a firm, and to concede that other firms can do our work better than we can do it ourselves. It appears to me, sir, that we are too frightened of competition, because we do not trouble to find out what it means. If we did—if we looked it squarely in the face, and tried to understand it in all its bearings, I am convinced that we should either give up a business that is certain to fail sooner or later or we should avail ourselves of the power competition gives us to overcome our competitors."

"What do I mean? Only that there are two different kinds of competitors—the one who

steals our trade and our ideas and the one who sees, or thinks he sees, that we are making money and wants to share some of our success. The second class of competitor may be dangerous if we do not watch, but the first is only as much of a menace as we permit him to be. That is why I am so opposed to even a slight imitation of the goods of rival firms, no matter how well they may be selling at the present time.

"It is being done all along, you say, sir? Certainly, but given time these business pirates are bound to fail. The road to business success is too difficult to be long traversed by men who live entirely on using other men's ideas, and on getting other men's trade. For the very fact that they so continuously copy other designs is a sure indication that they are not fitted to carry on business to a successful issue, though they may succeed well enough for a time, and if our business is badly managed they may do us untold harm in the meantime. But then, sir, that is just the whole position—our business must keep pace with the times, and must be so managed that as fast as these people can copy our lines we shall have others and better ones out, and so be away and ahead of them."

"Cutting prices? Well, let them. The more stuff they sell below cost price the sooner they will come to the ground. The only thing that need trouble us is to see that we get a fair profit on our own goods. As far as these business pirates are concerned, at any rate in the clay industry, all we need to do is to keep to our own pathway, making progress continually in the improvement of our products and our methods, and we shall last out long enough to see these other people safely landed at the bankruptcy court or retiring in ignominy from their business."

"You think there is not much chance because the best designs are already out, sir? No, there I can't agree with you; people will respond to new materials or to new designs when once they feel their advantages. Look at the Franco-British Exhibition, thousands of people did not know that they wanted such a thing as a combined Exhibition, representing the goods of the two countries, but the thousands of pounds worth of orders received for goods shown and for gate money shows that the public will respond readily enough if their imaginations are

only touched. Just think for a few minutes of the most obvious defects of even the best of modern clay goods in every branch of the trade, and I am sure you will not see much difficulty in finding the directions in which improvements are to be sought.

"As for competition, it cannot hurt us unless we run from it, and as an American friend of mine remarked the other day, we can make it a blessing or a curse, whichever we choose. Let you and I, sir, make it to help us, no matter how much other people let it retard or injure them."

TAFT WOULD RAISE DUTY ON POTTERY

Tariff revision, mostly downward, but in some instances upward, notably on pottery, was the keynote of Mr. Taft's ten speeches to-day.—*N. Y. Herald*, Sept. 30.

IMPORTERS WILL PROTEST

There is now little doubt that concerted action will be taken by the importers of china and earthenware at the coming session of Congress to prevent the passage of a bill now being prepared by china manufacturers to increase the tariff on imported wares.

In a recent interview at the Planters' Hotel, in St. Louis, William S. Pitcairn, of New York, who handles the output of two of the largest English manufacturers, said:

"The peculiar feature of the present situation, is that the American manufacturers are now protected by the tariff far in excess of the price they are charging for their products. Despite the protective tariff, they are selling their goods at about 33 1-3 per cent. below the price of the imported articles. Why, then, should they need further protection?"

"Under the Dingley tariff, importers of foreign china and crockery are compelled to pay a 60 per cent. ad valorem tariff on their crated wares. Much of this china is not now manufactured in the United States, and what part of it is made here, is sold at a much lower rate than the imported goods.

"The unfairness of the situation and the threatened increase of the tariff have aroused the dealers in foreign chinaware in this country to a united protest against the attempts of the friends of the protective tariff to kill the foreign importer."

Mr. Pitcairn said the importer is compelled to pay \$2.50 a package for swearing to its contents when it is shipped to the United States, and later \$1.50 to prove his original affidavit is correct.

ENGLISH CERAMIC AND GLASSWARE NOVELTIES

With every respect for the proverb that "there is nothing new under the sun," the ceramic designer is always striving to demonstrate its fallacy. Owing to their large and diverse foreign trade, English manufacturers are specially obliged to meet or even anticipate the tastes of all lands. Among the features of recent English toilet-ware designs, two points are prominent: antique styles, and as a contrast, the daisy patterns once so popular; the ornamentation in both cases forming a kind of border. In the antique designs there is a marked tendency for a striking yellowish shade relieved by dark green ivy leaves and pink clover effects. Yellow crocuses with the familiar butterflies and beetles are likewise seen.

In vases the most popular style (even in medium qualities), is said to be the thick-bellied shape, without any top and with a narrow foot. Large pale poppy flowers decorate the surface, as well as La France (or tea) roses, while medallions in the old French style are much in vogue for fine vases. The floral ornamentation seems to be based on the novelties in artificial flowers, now in such favor.

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Among the peculiarities of glassware collections for export is the square wineglass and a drinking glass round beneath but oval at the top. Perfume bottles are mentioned in *Bruhn's Fachblatt*, which can be separately sold as fancy articles, in the shape of cats, dogs, fishes, dwarfs, etc. Larger shapes in these styles are seen in cruet-ware as well as for individual flower holders. There is reported to be a marked tendency in England to use glass for cheap fancy goods, as the public is evidently tired of wood, *papier-maché*, etc. That glass articles are fragile is of no moment, provided they are cheap.

Powder boxes, brush holders, soap trays, pin and card trays, as well as other similar articles are now seen in glass, having met with particular favor in the export trade.

In the final sentence of this interesting report lies a moral:

"The whole condition of English fancy glassware shows how accessories of a novel character will entice the money of the public, without much difficulty, for the benefit of many an industry which we hear is much depressed, or in which it is claimed that the production of novelties cannot be extended."

COME AGAIN, DR. KOERNER, AND WE WILL CONSOLE THEE

At the last convention of the American Ceramic Society, a paper on "The Coloring Action of Certain Rare Oxides," was presented for the first time by Dr. J. Koerner, the editor of the *Sprechsaal*, one of the leading German pottery publications. This distinct compliment to the American pottery industry seems to have aroused not a little jealousy in Dr. Koerner's Vaterland, for the *Keramische Rundschau*, in commenting on his first favoring an American audience, says:

"We have never before heard of the case where a foreigner presented his investigation first before an American society, and we would wish that our German technical men should possess a distinct national honor in that respect. It is certainly not a very honorable idea that a German should publish the results of his works and investigation in a round-about way via America. The paper in question was certainly not so important but that it could have waited until the meeting of the German Association of Ceramic Industries. Should it, however, have been that it actually was very important news for the ceramic world, Dr. Koerner could have taken his own *Sprechsaal* to publish the communication."

AMERICAN POTTERY PRODUCTS

The total value of the pottery products of the United States in 1907, as reported to the statisticians of the United States Geological Survey, was \$30,143,474—a decrease of \$1,297,410, or 4.13 per cent. from the value in 1906. Compared with the figures for 1905, however, those for 1907 are much larger, showing a gain of \$2,224,580, or 7.97 per cent. and the value of the 1907 products is more than twice as great as that of the pottery made in 1898.

DIGGING FOR GOLD, FOUND CLAY

Activities at the "mine" on Peter Fredette's farm, near Lebanon, N. H., where men have been digging in search for a box of \$75,000 in gold which Mrs. Nellie M. Titus, a local clairvoyant, says is buried there, were suddenly interrupted because of illness of Mrs. Titus, who was directing the diggers.

Mr. Fredette, owner of the farm, smiles over the discovery of a valuable bed of pottery clay which the "mine" has revealed to him, but he does not seem greatly interested in the outcome of the search for the box of gold.

CAREFUL OPTIMISM

At the recent picnic of the "Pittsburgh Association of Credit Men" which includes 480 representatives of that city's mercantile houses, Elder Denny Moore, assistant secretary and credit man of Knowles, Taylor & Knowles, the large pottery concern said:

"The surest criterion of better conditions, is the fact that collections are improving. When the money begins to come in, the orders that we can approve, are sure to follow shortly. As an example of this I recall a certain firm that owed our company \$2,500. This debt was contracted last October. We were not drastic in pushing for payment, nor were we anxious to extend the line of credit. During the depression we were willing to sell that firm for cash and allow the old balance to stand. This was agreeable to the jobbers, and as a result last week they remitted to us a check for their \$2,500 balance, and in the future are prepared to discount their bills. This is only one example that has come under my observation during the day's business. There are many others and they all are similar.

"I fully believe that very shortly the manufacturers and jobbers will be willing to extend their line of credit. I might say that some of us already are doing so.

"There is only one danger to guard against—do not extend the line too quickly. Do not let the little fellow overstock, but give him enough goods to keep his head above water and in a few months he will be able to discount all bills.

"This optimism of mine might appear queer when I say that our plant is running but four days each week. That, however, is an improvement and I would predict that in the very near future we will be running full time."

MOVED WITHOUT MOVING

The glass firm of Tyler & Hippach at Kinzie and Clinton streets, Chicago, have moved next door, and, paradoxical as it may seem, were not required to move a single article of stock. The firm's building is five stories high and it was "jacked up" and moved as easily as if it were a one-story cottage. The work was done without injury to the building and the contractors say it could have been moved a mile as readily as fifty or 100 feet.



STYLES OF ELECTRIC LAMPS ON THESE LINES
ARE READILY SOLD BECAUSE THOROUGHLY PRACTICAL

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

✿ ✿ COURTESY OF ✿ ✿
HIGGINS AND SEITER



SIMPLE TABLE LIGHTS FITTED FOR GAS AND NOT TOO EXPENSIVE ARE AGAIN IN GREAT DEMAND

WHAT A LAMP SHOULD BE

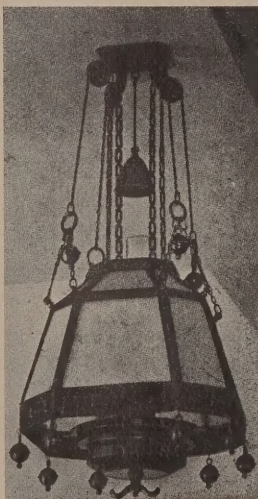
ART MUST NOT BE PERMITTED TO ENCROACH TOO FAR UPON ITS PRACTICABILITY

BY WILLIAM CRAWFORD HIRSCH

THE housewife who enters a store bent on purchasing a lamp, is not looking for an ornament devoid of usefulness, and therefore the merchant when buying lamps should make his selection with a view to illuminating serviceability first, subordinating artistic considerations to the necessary idea of utility, though not necessarily overlooking them.

Daylight lamps, from a commercial point of view, are a negligible asset, and what is more most of the pseudo-lamps that are overladen with jewels and lead are, as a rule, anything but artistic. Color combinations usually run to extremes, and while they may be bizarre, they are anything but pleasing to the eye. Merchants who buy lamps should be careful not to stock up on unsightly and unserviceable lamps just because some designer who takes it for granted that a jaded public is tired of lamps and

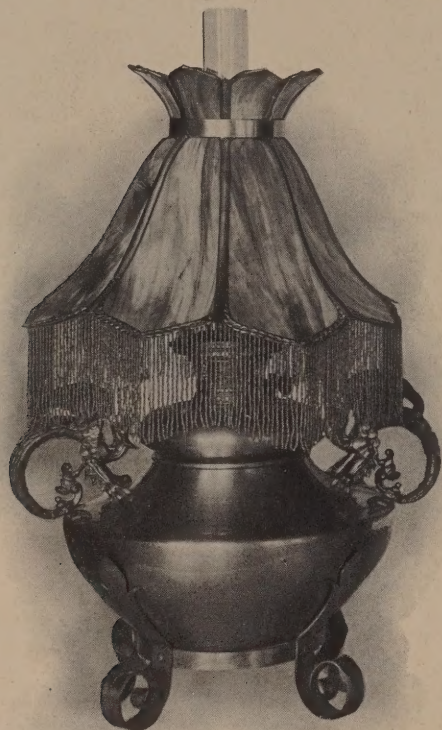
wants "super"-lamps, has seen fit to turn out a spectacular, but artistically uncouth and practically useless article. Many of the lamp designers suffer from a sort of "always want to conquer new worlds" disease, forgetting that a lamp must always remain a lamp and not being able to bridle their innovative restlessness.



IMPORTED HALL LIGHT

That progress in lamp evolution is, at best, slow, is attested by the fact that the bird fountain principle, in which the passage of air into a reservoir permitting the escape of fluid or vapor, which is still embodied in many of the students' lamps in use, dates from the sixteenth century. The really epoch making inventions in the lamp industry were the advent of the Argand burner in 1783 and the tubular wick at about the same time. Prior to 1782 no attempt to regulate the amount or direct flow of air which supplies the flame, had been made.

Then came Quinquet, a French technologist, who proposed the use of the chimney which at first was in the form of a straight cylinder. By the use of the chimney and the round wick the brightness of the light was enhanced and smoke eliminated. The Argand Burner is still in use. The wick has changed but little. The



THE LIGHT IS SUBDUED IN DECORATIVE LAMPS FOR GENERAL USE ❧ ❧ ❧ ❧ ❧ ❧ ❧ ❧

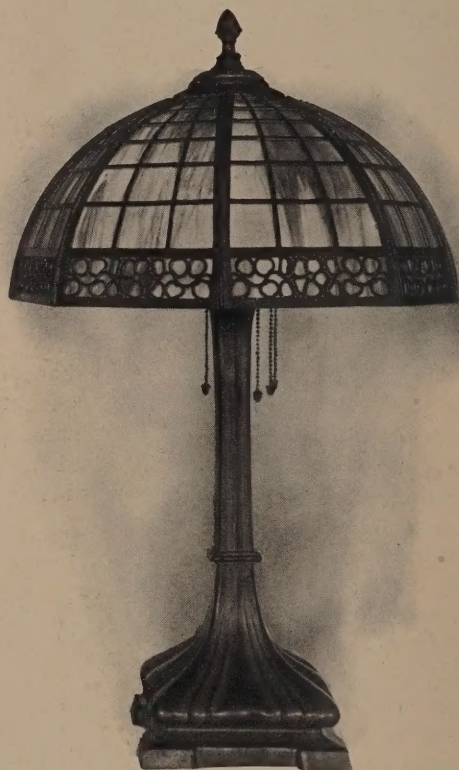
Romans used oakums or Carpathian flax, later cotton and still later asbestos were used and now wicks are manufactured from a combination of fibrous tissues. The flat wick burners which originated in the United States served to minimize the conduction of heat to the reservoir, and the short wick tubes, which were also first brought out here, were of great advantage in diminishing the height to which the oil had to be raised.

The American lamp industry dates from the year 1859, previous to which nearly all lamps were imported, mostly from Vienna. In that year, which also marks the beginning of the oil fever, 40 patents covering petroleum lamps and accessories were secured in Washington and the number of these patents continued to increase, so that before 1880 they had averaged 200 a year.

Notwithstanding the advent of gas and electricity, the oil or petroleum lamp is still commercially the most important article.

The early American lamps, many of which especially in rural communities are still in use, had Hinks Duplex burners. Some were of the spring, others of the screw catch type and the majority were glass stand lamps, more or less elaborately ornamented in pressed designs. That the oil vessel of glass was a constant menace to safety is a fact well remembered by old newspaper readers who were daily regaled with accounts of lamp explosions and suggestions of remedial measures against what at one time was a veritable epidemic.

In selecting lamps, the purchaser may well heed the points which have been proved essential by the experience gained in those days of never ending lamp explosions. The frame of



THE LIBRARY DEMANDS A LAMP WHOSE FULL LIGHT FALLS DOWNWARD UPON THE TABLE ❧ ❧ ❧

a lamp must combine rigidity, strength and lightness. The oil reservoir, which nowadays is almost invariably of metal, must be free from any other opening except the one which admits the wick tube and the latter long enough to reach the bottom of the oil reservoir and just wide enough to admit the wick without necessity of

squeezing. The appliances for lighting and extinguishing, which are too numerous to describe, should be simple and solid in workmanship. The merchant should be certain that his lamps are of such construction that they will not be a contributory cause in an accident by reason of defective workmanship. Most lamp accidents are caused by the falling of a burning lamp and explosions in these cases are usually avoided if the oil vessel is perfect in construction. Therefore not too much stress can be laid on the necessity of examining carefully every lamp before it is permitted to go into the user's hands.

As to the globes, the writer has at the outset of this article indicated the correct point of view from which the merchant must make his selection. Art must never be permitted to stand in the way of light beyond the point of practical adaptation. Any ornament that is not at least translucent has no place in the supposed to be light giving part of a lamp, except as it may form a necessary part of the construction. It is well to remember that every opaque line or ornament entering into the construction or ornamentation of the globe or its supports must of necessity cast a shadow at some point in the room, which may become a disturbing factor in many ways.

In the case of gas lamps the problem of solidity is simplified, a free flue and close fitting connection for the rubber tubing, so that the gas may have proper and restrained access being the essential requisites. In the case of lamps to be illuminated by electricity practically all hazard is eliminated.

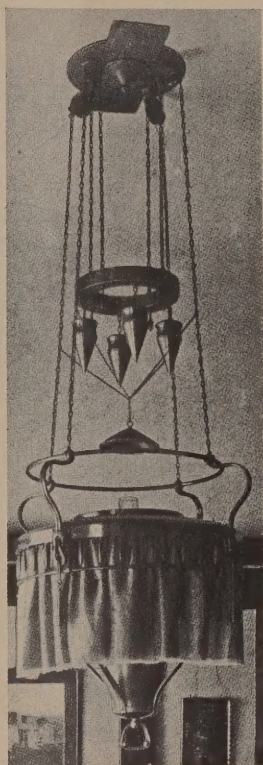
The advent of the portable electric lamp has given great impetus to artistic decoration, but right here is where most of the sins against usefulness have been committed. The intensity of the electric light, and for that matter also of the incandescent gas light, permit of (if it does not in a

measure necessitate) the subduing and modifying reagents in the covering of the lamps. But while opalescent and iridescent glass furnish the very degree of translucency best adapted to these illuminating methods, the many out and out opaque objects which are seen in lamps of this kind deserve condemnation. They do not subdue the rays of the light, they interrupt it, and are positively a disturbing factor.

The clear cut glass lamps and candelabras which electric light has made so popular, because this method of illumination serves to bring out the beauty of cut glass most forcibly, are frequently unnecessarily overloaded with pendants and to many really handsome pieces are thus imparted a dazzling effect, which distracts the attention from the handsomer and more costly part of the lamps.

The mistake most commonly made in hanging lamps is that they are too heavy and cumbersome. Anything that is in free suspension is generally prettier and more graceful, if light of construction and airy in outline. The French and the Germans realizing this principle of art commonly shade their hanging lamps with some delicate and semi-transparent textile, like India-silk, which, of course, must be safely protected from the flame. Some people may say that this is an old-fashioned custom long since fallen into disuse. But such is not the fact in Europe, where hanging lamps are so constructed as to eliminate all possible danger of the material catching fire. Realizing the artistic possibilities of such lamps, importers are again introducing them in this country.

Our illustrations show oil, gas and electric lamps of the designs and patterns now mostly in vogue. They represent the range between the simple and elaborate within the confines of good taste and practical usefulness.



THE HANGING LAMP SHOULD BE LIGHT OF CONSTRUCTION AND AIRY IN OUTLINE

Brilliancy signifies welcome, good fellowship, sincerity: it should therefore greet the guest and pervade the living room. Shadow suggests rest and quiet meditation: let there be perceptible shadow in the library and studio. Specially directed and ample illumination befits the workshop and the laboratory: have such light in the kitchen and sewing room. Green and blue tints cause an unnatural pallor to the features and a cold and forbidding air to inanimate objects: keep such light out of the parlor or drawing room. The bedroom is the inner sanctuary: light to suit your own individual fancy.—E. L. ELLIOTT, in "The Illuminating Engineer."

CERAMIC AND GLASS WARE AT THE LEIPZIG FAIR

Owing to the international character of the recent Leipzig fair, special interest attaches to its general features. It is therefore encouraging to note that trade opinion in Germany is to the effect, that with the exception of small fancy articles, there was no evidence of depression in the porcelain industry; the results of too many new installations and of other disturbing causes being no longer apparent. Renewed purchases by the large American importers have done much to promote this better feeling.

There seems to have been no dearth of novelties, while the general character of the ceramic collections was artistic; reflecting masterpieces of old Meissen, English and French ware. Art-porcelain was largely purchased for the Continent, the English colonies, Australia and India; both German and Austrian makers sharing in the business done. Only medium grades of terra-cotta statues were in demand; prices still suffering from competition. Majolica and faience were not largely sold.

A good demand prevailed for both German and American crystal glass, in view of their good qualities and relatively low prices.

According to the reports at hand of the representation at the Leipzig fair of Austrian porcelain, the "Amphora" factory, of Turn-Teplitz, Bohemia, exhibited various novelties of general interest to ceramic manufacturers and designers.

Close examination of the work shown indicates the general influence of Sèvres, Worcester, Copenhagen, and other ceramic manufactures, enamel having been appropriately employed in the decoration.

The principal features of the collection included large vases after Millet's styles, decorated in rustic *motifs*; the shades (ranging from ivory to brown, gold and olive-green) reflecting the general character of that artist's coloring, while the designs are in themselves original. Groups for table decoration, containing flowers, were distinctly French in style. Basket vases with Hortensia flowers, fruits and plants resting on deep cobalt-blue foliage, are effective in the natural modeling of the latter.

Animal figures have always been a prominent feature of "Amphora" ware; this style being favorably illustrated by the "Stag-fight" artistic in coloring and general treatment. Dutch female and juvenile figures likewise form attractive items.

Among the leading features of the display

are a new class of ware decorated with roses, dishes and vases with feldspar glaze and new shapes in vases, of a somewhat coarse stoneware structure and with gold decoration on dark violet ground. Other varieties include marble grounds with corn flowers, the outline being Persian in character. The *technique* of the modeler seems to have produced the attractive blending of shades with the figures, thus giving the work a lifelike appearance.

POTTERY AND GLASS AT THE DARM- STADT EXPOSITION

While the purely artistic spectators may have found the recent display at Darmstadt wanting in theoretical interest, from the details received, it seems to have pretty fully covered the application of industrial art to domestic purposes.

The so-called "Peasant-ware" style of decoration has been considered by some German experts as inappropriate for workmen's households, in the representation of which at Darmstadt, it seems to have been liberally employed. The modern workman is no peasant, his education and mode of living differing entirely from that of the rural inhabitant. From this standpoint the ceramic designer must proceed; this idea having been insufficiently carried out in the exhibits, particularly in the table ware.

Special notice was attracted by the Iris glass-ware, of the Grand Ducal Glass Factory, at Schneckendorf, and in view of the concern having only been established a year ago, its product was considered remarkably successful. The brilliant golden yellow tint places the ware on a level with the best articles so far produced in this class.

A HUNDRED YEARS MAKING PORCELAIN

While some forty years younger than the well-known porcelain factory of Gebrüder Simon, Gotha, the Eigersburg Porcelain Works (now leased by Wenk & Frankenberg) stands, with the above exception, at the head of the Gotha ceramic industry. It was founded in 1808 by E. F. Arnoldi and A. W. Madelung; receiving in 1810 a license to manufacture stoneware. In 1898 it was in a difficult position, owing to errors in management, but since 1903 it has been going ahead again. Though just now suffering from quiet trade (in common with other makers) the factory looks forward to the cheerful celebration of its centenary in a few months.

COMPLIMENTS TO "POTTERY AND GLASS"

RECOGNITION BY EUROPEAN PUBLICATIONS

THE Berlin *Keramische Rundschau* in translating and reprinting in its issue of Sept. 10, the article "Development of American Ceramics" from the August issue of POTTERY AND GLASS, makes the following comments, which are interesting because they show a realization in European ceramic circles of the ever-increasing tendency in America to manufacture our own wares—*objets d'art* as well as articles of utility (*Translated from the German*):

"In a long article on the development of American Ceramics, in the new American trade journal, POTTERY AND GLASS, C. Ruge deals with the progress of ceramic art in the United States. As a fact the advances of the Americans in this field are so marked that they merit our full attention. In particular, the study of the American trade journals can be strongly recommended to our exporters. They would then perhaps come to the conclusion that it would be of advantage, in the creation of export samples to proceed from different points of view than is usually the case.

"On account of the keen competition of the Japanese this question has just at present assumed practical importance. It is a generally known fact, that the Japanese only excel in imitations, but are lacking in creative spirit. Here the German industry ought to come in and offer to the Americans designs of artistic originality, corresponding to the prevailing American taste. This applies, not only to artistic ceramic ware properly so called, but also to articles for household use.

"The illustrations appended to the article in question in POTTERY AND GLASS show refined taste and artistic sentiment. This is, moreover, natural, as all the necessary conditions are present in America for the development of a domestic ceramic art."

Reference is made to the efforts made in Europe on the lines of the work being executed by the Rookwood Pottery, with the remark that the latter has fully mastered the difficulties of technique particularly of Aventurine glaze.

Following the reproduction of the article from POTTERY AND GLASS the German publication sums up as follows:

"From these brief details there is sufficient evidence, that ceramic art is making rapid progress in the United States; it being necessary to take that fact into earnest consideration, and

to devote more attention to the artistic industry of America than has hitherto been the case. The remarks lately made by us under the heading of "New Export Designs," are fully confirmed by the active and successful participation of the Americans in the field of ceramic art; a subject regarding which there is with us still much to be learned and much to be forgotten."

POTTERY AND GLASS appreciates the compliment passed by its German contemporary, which is recognized as an important organ of the industry in that country, in having reprinted the article, and trusts that it will arouse as much interest there as it created here at home.

FROM "THE JOURNAL OF THE ROYAL SOCIETY OF ARTS"

The article on "Russian Porcelain," which appeared in the July issue of POTTERY AND GLASS, has been widely copied and commented upon in Europe following the complimentary notice given it by the old and much looked-up-to "*Journal of the Royal Society of Arts*," of London. The *Journal* reprinted the article entire in its issue of September 4, including that part originally translated by POTTERY AND GLASS from the German references to the subject in *Die Kunst*. Publications that stand as high as the *Journal* never forget professional courtesy and this important article was duly accredited to POTTERY AND GLASS.

FROM "THE BRITISH CLAYWORKER"

Under the head of "Ceramic Instruction in Germany" *The British Clayworker* for September reprints verbatim the article from the August issue of POTTERY AND GLASS entitled "A Year's Work at Two German Schools of Ceramic Industry," with a prefixed comment that, "We are glad to notice that two at least of the German ceramic schools—all of which we have described at different times—are meeting with the success they deserve."

The British Clayworker is an important organ of the industry in England and an especially well edited paper. Therefore the compliment of reprinting our article is especially appreciated and we will always be glad to have German news reach England via America. We regret,

however, that in the rush of getting to press the credit for the article should have accidentally dropped out of the form.

FRIENDLY EXPRESSIONS FROM ITALY

From *La Voce di Murano*, Murano, Italy, August 27, 1908. (*Translated from the Italian.*)

"On July 1, there appeared in New York a new journal entitled, POTTERY AND GLASS, the annual subscription is ten shillings. It contains a rich and splendid assortment of designs executed in the best style. Our salutations and best wishes to our new colleague."

REPRODUCTION OF ROMAN TERRA SIGILLATA

Undeterred by the failure which has hitherto attended efforts to reproduce the light-red Roman ware, known as "Terra Sigillata," Herr Karl Fischer, of Sulzbach, Bavaria, claims to have produced articles which even skilled antiquarians can hardly distinguish from the genuine ware.

Establishments like the Berlin Royal Porcelain Factory and well-known ceramic experts have at various times attempted in vain to reproduce the dull, velvety surface of the antique "Terra Sigillata," which had been retained during the centuries it lay buried. This ware is supposed to have been a staple article of Roman consumption. Doubts have been expressed in the technical press whether the process employed is really that used by the Romans, and the further development of the matter will be watched with interest.

During his recent visit to the Saalburg, vases and dishes of Herr Fischer's "Terra Sigillata" were submitted to the Emperor of Germany. He carefully examined the articles and showed them to his suite, remarking that he felt a special interest in the success of Herr Fischer's attempt to reproduce this ware, as his factory at Cadinen had been trying to make flooring tiles of that character.

According to the patented process of Herr Fischer an unfired or half fired article is thinly covered with a layer of fine red or red-burning clay-slime; being then highly polished. In the subsequent final firing this polish is softened down to the velvety appearance of terra sigillata.

In commenting editorially upon this matter *Bruhn's Fachblatt* remarks that the identity of this very simple technique with terra sigillata remains to be confirmed. It is further added that the shapes of these antique ceramic objects

could hardly have been produced by rotation-polish alone, the ornamented portions, handles, etc., having a uniform polish and the surfaces often indicating the coloring of the upper layers in the mass. The failure of various previous efforts to reproduce this ware is likewise referred to. On a recent occasion an antiquarian society had ordered one of the largest German majolica factories to imitate terra sigillata vases for use as presents. Although skilled ceramic experts co-operated in the attempt it seems to have failed. In a review of his previous utterances on the subject, Director Karl Blümlein of Homburg has expressed, in the *Tonindustrie Zeitung*, his opinion that the original mode of producing this ware must have been simple in its character, renewing his warning against processes of a complicated nature. He regards Herr Fischer's success as the practical realization of his previous suggestions and is confident that by the new process it will be possible to make very attractive ware, ranging in color from the lightest cinnabar to the deepest bluish red, of artistic shape and with velvety finish. Trials of a copper patina effect have been very successful, particularly in roofing tiles. A velvety black has also been produced by this new method, particularly suited to Grecian vases.

GERMAN CERAMIC PATENTS

From a summary of the German patents affecting the ceramic industry, coming between the running numbers 100,000 and 200,000, and periodically reported in the *Deutsche Töpfer und Ziegler Zeitung*, it would seem that of 2,966 ceramic patents issued within the last 10 years, 1,207 are still in force. The general proportion applicable to the whole 100,000 shows that after 10 years only about one-eighth of the German patents have been kept up; the proportion which will remain in force during the 15 years of their legal duration being prospectively smaller.

EGYPTIAN IMPORTS

Egyptian imports for 1907 of porcelain and stoneware amounted to \$527,470, one-third of which was supplied by Germany, while the balance was principally furnished by Belgium, France, Austria, Great Britain and Italy. The share of the United States in the trade was only \$46.00.

According to a statistical return, there are 75,000 persons employed in England in the manufacture and decoration of pottery and other processes forming part of that industry.

GERMAN COMMENT UPON "QUAKER CITY" GLASSWARE

In dealing with the Leipzig Fair, the *Keramische Rundschau* remarks with regard to the exhibit of the Quaker City Cut Glass Company, Philadelphia:

"Encouraged by the continually increasing favor of its products this company has again brought out a largely extended assortment, forming one of the most complete sample collections of American glassware as yet exhibited in Europe. This concern, already well known for low prices of staple articles, has this time given particular attention to the requirements of its German customers, with the result that its prices are in some cases lower than those of European manufacturers in the same line."

"The artistic shapes, the rich designs, and the distinctive luster attract the eye; the range being thus a very salable one for distributors, while the extent of the assortment will still further increase its sales. The prospects of the line are all the better, on account of the favorable terms on which it is sold; goods being delivered duty and carriage paid at any German railway station."

Bringing your goods to the customer's door is the secret of really successful foreign trade. That the Quaker City Company has done so is a credit to American capacity and enterprise, The European agents of the company are Alfred Brandt & Co., of 105-106 Alexandrinen Strasse, Berlin.

BREAKAGES OF CERAMIC WARE ON RAILROADS

In a letter to the *Deutsche Töpfer-und Ziegler-Zeitung*, a correspondent remarks that the refusal by railroads in 99 cases out of 100, of responsibility for breakages of ceramic ware (which is the experience of German shippers in that line) is not warranted by the existing legislation on the subject; a summary of which is presented:

Pottery, by reason of its fragility, calls for special care in packing, upon which the railroad has a right to insist, and the absence of which throws on the shipper the blame for any damage. Although the careful shipper will arrange the goods properly and protect them with hay, straw, wood-wool, etc., the railroads are in a favorable position when it comes to a question of packing. This position is established by section 77 of the Railway Traffic Law, which says:

"The railway is not responsible, in respect to goods, which, owing to their special natural properties, are exposed to the risk of total or partial loss or damage, particularly: breakage, rust, internal destruction, etc.—for the damage arising from this risk."

Commenting upon these conditions, by which the railway is apparently free from liability for damage caused by the unavoidable shaking of the cars in transit, the writer says:

"The shipper will not object to bear the loss through the breakage of single articles from such causes. The damages, however, in respect to which he has a right to compensation do not arise from natural oscillation while the car is in motion, but are the result of violent concussions, such as may be constantly seen during the process of shunting. To facilitate this operation, inclined planes have been arranged at large stations, down which the cars run by their own weight, being rapidly switched to the proper track to take their places in the freight trains. The forcible application of the brakes has often caused the loads to shift considerably, more particularly when there is any difficulty attending it. The moving cars then strike the standing ones, with the unavoidable result of the contents of the latter being broken. It is true that the cars which contain breakable articles are marked, 'shunt with care,' but this caution is practically disregarded. Damage caused by concussion in shunting should certainly be borne by the railways."

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German ceramic manufacturers have evidently the same problems to face as their American colleagues. Where the railroads, as in Germany, belong to the government, there is, of course, more red tape to be unwound than here, but the cases are nearly alike.

MUNICH TECHNICAL SCHOOL OF GLASS, PORCELAIN AND ENAMEL PAINTING

Under the expert and progressive guidance of Dr. Kerschensteiner this school has been forging ahead. Its course includes:

1. Drawing for stained glass artists, porcelain painters and enamel painters.
2. Technique of colors and practical instruction in painting.
3. Firing in theory and practice.

The school course lasts for three years.

IMPORTS AT PORT OF NEW YORK

While the returns of the New York Custom House for the month of September indicate more or less fluctuations in the various weeks, earthenware seems to have maintained the improved position shown by the figures of July and August quoted for comparison. For China the returns are practically identical with those of June and show an important falling off as compared with August. Glassware, while imports nearly doubled those of July, was lower in amount than during June and July.

	1908	China	Earthenware	Glassware
5 ws. end. May 29		\$326,901	\$60,515	\$110,084
4 " " June 27		320,279	40,038	90,631
5 " " Aug. 1		369,919	68,083	122,948
4 " " Aug. 29		420,567	65,835	42,673
Week end. Sept. 5		74,710	8,807	23,459
" " " 12		76,675	22,978	13,415
" " " 19		102,899	13,711	27,659
" " " 26		73,024	18,113	15,415
4 ws. end. Sept. 26		\$327,308	\$63,609	\$79,948

FRENCH CERAMIC STATISTICS

Some interest attaches to the comparative results of French imports and exports during 1907 and 1908. Among the items more particularly affecting pottery and glass interests, there were imported during the first six months of this year, 30,052 tons of kaolin against 26,591 during the corresponding period of last year. The other raw materials used in our branch showed a diminution, thus indicating reduced activity in French manufacturing industries.

The movements of exports during the six months included:

	1907	1908
	Tons	Tons
Fayence containing tin.....	5,541	6,027
Fine Fayence.....	1,333	1,269
White Porcelain.....	2,367	2,638
Decorated Porcelain.....	1,905	2,201
Glass and Crystal Table Ware.....	9,261	9,064

DECADENCE OF SOUTH GERMAN DOMESTIC POTTERY MANUFACTURE

Keen observers of the progress of modern ceramic industrial development have noticed with interest the gradual transformation of the once flourishing domestic industry of Southern Germany. Instead of its products being sold at the weekly local markets, it now to a large extent centers in the hands of wholesale houses requiring large and regular deliveries. In this way the inventive skill of the German country potter is dulled and he becomes only an accessory element of wholesale production.

TEN YEARS PROGRESS IN GERMAN PORCELAIN INDUSTRY

By a recently published statistical statement, it would seem that in 1897 Germany produced 80,000 tons of porcelain while the present quantity probably amounts to 200,000 tons. Exports have about kept pace with the increased output, having risen from eight million dollars worth in 1897 to eighteen millions in 1907. For the first six months of this year they represented nearly eight millions against eight and a half millions last year. That this reduction in value is only about six per cent. while there has been an increase of quantity in most lines except table ware, would indicate that the German porcelain business has suffered less than might have been expected from the prevailing depression. The actual figures of the first six months were:

	1907	1908
	Tons	Tons
Table Ware.....	15,440	14,338
Articles of Luxury.....	2,217	2,480
Buttons, Pipes, Etc.....	525	383
Electric Insulators.....	2,366	2,684
Other Porcelain Ware.....	2,438	1,892

While the export of table ware to the United States fell off 1,100 tons in the first half of this year, an improvement was noticeable in the June figures.

One encouraging sign is the fact that after falling until the end of July, porcelain companies' shares rose in value during August in the German Stock markets. This may be attributed to the soundness demonstrated by the companies which have declared dividends; the average rate having been 10.50 per cent. against 14.03 per cent. for the previous business year. In only one case had operations been conducted with a loss.

THE POTTERY OF AUSTRIA-HUNGARY

Bohemia turns out the major part of the china ware manufactured in the Empire. There are 82 factories, employing over 10,000 persons, in addition to whom there are about 1,500 employed in the clay pits in connection with the works. There are also 37 factories manufacturing majolica and terra-cotta wares. The production last year was 110,000 tons of decorated and 3,000 tons of white porcelain. The export is chiefly to the United Kingdom and the United States of America—the United Kingdom in 1907 took 3,766 tons and the United States 2,642 tons.

AMONG THE GLASS MANUFACTORIES

The Osage Glass plant at Coffeyville, Kan., is in full blast.

The Diamond Glass Co.'s factory at Hamilton, Ont., was badly damaged by fire September 18.

Four melting pots broke recently in Pierce & Company's glass factory, at Clayton, N. J., entailing a loss of \$1,800.

The plants of the Whitall, Tatum Glass Co., at Millville, N. J., have been rushed into readiness to resume work and several other Millville manufacturers have received large orders for immediate shipment. Prospects are brighter than they have been for a year past.

Every shop of the Diamond Flint Glass Co., of Jackson, Ohio, is full and running to capacity. There are twenty-four blowers and twenty-nine boys working on each turn. All told there are 135 people employed at the factory with a monthly pay roll of over \$8,000. The company has orders which will keep the factory busy for several months.

One hundred and fifty hands are back at work at the W. H. Newborn & Co. glass plant, Royersford, Pa. In Spring City the fires have been started in their furnace with the expectation of a full-handed early start. This concern also reopens the season under promising circumstances, with but a small stock of made-up ware on hand. The Diamond Glass Company will be in operation by the first of the coming month.

The Enterprise Glass Co., of Sandusky, Ohio, had arranged for the installation of machine blowers this fall, but finding that it would require about three months' time to get them into operation, the installation of them has been postponed till next spring. Hand blowers have therefore been put at work. The plant employs 200 hands.

DISCUSSION ABOUT FIRST GLASS FACTORY IN AMERICA DISPOSED OF

Considerable interest is being manifested in glass circles throughout the country in the widespread discussion which is being indulged in as to the date of the establishment of the first glass factory in America.

In refutation of the recently repeated statement that no glass was produced in America prior to 1780 it is only necessary to quote a communication (which has plenty of authority

back of it) printed in the *New York Sun*, of September 24:

"TO THE EDITOR OF THE SUN—Sir: My attention has been called to a clipping from *The Sun* credited by you to the *Crockery and Glass Journal* and copied by the *Commoner and Glass Worker*, of Pittsburg, which gives 1780 as the date of the establishment of the first glass factory in America. It seems strange that two trade journals should be so ignorant of the history of the industry they represent. While the exact date of the erection of the first glass factory in this country is not known, it is certain that glass works were in operation long before 1780.

"In Felt's 'Annals of Salem, Mass.,' reference is made to the 'glass house field,' so named from the fact that in 1639-40 several acres of land were appropriated to Ananias Konklin and others for the purpose of aiding them in the manufacture of glass, which was carried on for a considerable period.

"About 1750 works were erected at Germantown, Mass. (now part of Quincy), for the manufacture of bottles, but they were soon afterward destroyed by fire.

"In 1774 Dr. Dyott, a Frenchman, established a factory near Philadelphia, known as the Dyottsville Glass Works. This plant remained in operation until about 1896.

"In 1775 seven German brothers named Stangier (now anglicized to Stanger) left the Wistar factory, which had been erected several years before at Salem, N. J., and built a glass factory at what is now Glassboro, N. J., and operated the same until 1787, when, owing to the depreciation of Continental money, they failed and were imprisoned for debt. The same year Colonel Heston of Philadelphia purchased the works at Sheriff's sale, arranged for the release of the unfortunate Germans and resumed operations. The works have been steadily operated since that time and are to-day the oldest and one of the largest plants in the United States, and are still owned and operated by the descendants of Colonel Heston.

"These are some of the glass factories known to have been started prior to 1780, but I have no doubt that a more thorough investigation would show others, and probably some of even earlier date. In fact, I have read somewhere that there was a factory either in operation or in course of construction at Jamestown, Va., at the time of the Indian massacre in 1622.—S. A. Whitney, Boston, September 23."

TRADE NOTES

Gothenberg's new department store has recently been opened at Goshen, N. Y.

Henry Schofield is preparing to reopen the pottery at Rock Springs, Maryland, which has been idle for years.

A handsome illustrated booklet showing their art calendar panels for 1909 is soon to be issued by the Globe Pottery, of East Liverpool, Ohio.

Fire caused a \$200,000 loss in the heart of the business district of Dallas, Texas, September 29. S. J. Blakeney's china store suffered greatly.

The Homer Loughlin China Co., of Newell, W. Va., reports good business. All departments are running and new employees are being taken on.

At a recent meeting of the stockholders of the S. McKee Glass Company, of Pittsburg, it was voted to abandon the business and dispose of the property.

Visitors to Colorado Springs last month were very much interested in a handsome display of large and small vases from the new kiln of the Van Briggles Pottery.

The directors of the Pittsburg Lamp Brass & Glass Co. have declared the regular quarterly dividend of $1\frac{3}{4}$ per cent. on the preferred stock, payable October 1.

Good business has encouraged Messrs. Herr and Turner who are in charge of Bawo & Dotter's exhibit at the Anderson, Pittsburg, to extend their stay there until October 15.

The magnificent new Marott Department Store has just been opened in Indianapolis. The pottery department makes a handsome showing with all grades of ware from all parts of the world.

Isaac and Moses Berney, sons of A. Berney, a well known business man of 11th Avenue, Altoona, Pa., have opened a department store at Johnstown. The store occupies a four-story building on one of the principal streets of the city.

Two Ohio potteries have recently found it necessary to increase their capital stock. The East Liverpool Porcelain Co. increased theirs from \$25,000 to \$50,000; and the Crooksville Pottery Co. added \$30,000 to their capital of \$50,000.

The new Palace Department Store has been opened at Spokane, Wash. Mrs. R. Weil is proprietor and manager, and employs 250 people. The store is comprised of all the usual departments, including crockery, china, cut glass and toys.

A report was recently circulated to the effect that Rothenberg & Co.'s Fourteenth Street Store had decided to give up their crockery department. There is nothing in it. The department will be maintained as usual.

John Barrett, director of the bureau of American republics, has placed an order with Lenox Incorporated, for all the table ware to be used in the magnificent new Bureau building at Washington. The order is understood to amount to \$5,000.

The new department store at Portland, Oregon, on the corner of Alder and Fifth Streets, under the name of the Grand Leader, opened Sept. 1. Sam E. Wertheim is the president and general manager. The departments include cut glass and hand-painted china.

Julius Lipps, Manager; Abe Wolfe, secretary and treasurer, and John Eckert, an employe of the Central Glass Company, have been indicted on a charge of arson in connection with the fire of Aug. 30, which burned three blocks of the business section of New Orleans. The fire originated in the building occupied by the Central Glass Co.

PERSONAL

A. C. Griffith is connected with the hotel department of Higgins & Seiter.

Thos. Downs, with Robt. Slimmon & Co., is making a trip through New England.

Charles L. Dwenger's representative, J. B. Verrier, is making a trip through the West.

Edward Butler may be traveling your way. He is on an extended tour through the West.

George A. Service, with new lines of Wedgwood, will cover New England first and then make his way westward.

J. H. Venon, of 43 West 4th street, and his representative Charles E. Cardon, are both covering the western states on extensive trips.

Chr. Clauson-Kaas, agent for the Royal Copenhagen Porcelain Works, is touring through the West and will cover Canada before his return.

An estate valued at \$950,000 August 17, 1887, and probably worth much more at the present time, is disposed of in the will of Thomas Wightman, pioneer glass manufacturer and financier of Pittsburg, who died September 1. The bulk of the property is left in equal shares to his eight surviving children and two grandchildren, although there are several bequests for educational institutions.

DEATH OF HUGO THUEMLER

Hugo Thuemler, 61 years old, president of the Thuemler Glass Manufacturing company, died at his home, "Elmhurst Inn," Sewickley Heights, Pittsburg, Sept. 1, of indigestion. Mr. Thuemler was born in Germany.

DEATH OF FREDERICK WICK

Frederick Wick, who built the first pottery in Kittanning, Pa., died September 12 from apoplexy. He was 51 years old, and was the founder of the Wick China Co.

His father died three weeks previously and his mother's death occurred only nine weeks before that.

GIOVANNI MOROSINI DEAD

Giovanni Pertegnazza-Morosini, banker, a former partner and confidant of the late Jay Gould, and probably the wealthiest Italian born American citizen, died Sept. 15, at his home, Elmhurst, Riverdale on the Hudson, from a complication of heart and kidney troubles. He was born in Venice in 1834. His wealth was recently estimated to be between \$25,000,000 and \$30,000,000. Much of his time and money have been devoted to bringing together one of the greatest collections of arms and armour curios and art objects in the world, including jewelry of gold, silver, ivory and precious gems, rare tapestries, antique furniture, unique miniatures, masterpieces of painting, carved ivory caskets rivalling those presented to Queen Victoria at her Diamond Jubilee, historic bells and specimens of mediaeval metal work are all found in profusion.

Probably unique is the collection of porcelains, including many grotesque and ingenious figures from the work of the early English potters. The collection is guarded by what is said to be the finest system of electric burglar alarms ever made.

THINGS AND OTHER THINGS

Many of the Japanese porcelain factories, it is said, are not paying expenses, and production has been reduced by 30 to 40 per cent. In Tsu-Maki-Mura twenty-eight of the eighty porcelain factories have suspended, owing to the decrease in American and Chinese imports.

A catalog of the Macomber collection of Chinese pottery, now on exhibition in the Lawrence room at the Museum of Fine Arts, Boston, has been prepared by Mr. John Getz.

FREIGHT RATES HANG ON FRAILTY

Charles A. Prouty, member of the interstate commission, listened to the contentions of Charles S. O'Mahoney, who appeared at a recent hearing in the Federal Building as counsel for the Union Pacific Tea Co., that the Pennsylvania, New York Central, Erie, Lackawanna, Lehigh Valley, Wabash, New Haven, and Boston & Maine railroads should be compelled to reduce the rates on German and Austrian china to a parity with those charged for domestic crockery. The railroad companies replied that discrimination was necessary, as the danger of loss by breakage was much greater in regard to chinaware than crockery. G. E. Clapp, secretary, who appeared as a witness for the tea company, denied this.

A discussion as to the qualities of china followed, and Mr. O'Mahoney suggested \$12 a hundredweight as a basis for a lower charge of transportation of the finer grades.

In allowing the lawyers 25 days in which to file briefs, Mr. Prouty said he hardly thought that the commission would consider the classification of different grades of china according to value.

GET THERE AND HUSTLE

Isaac A. Manning, United States consul at Cartagena, in a recent communication relating to the trade in glass and glassware in the Republic of Colombia, says:

"The opportunity for the sale of American glassware in Colombia is very good and merits the attention of manufacturers."

After showing by actual figures that a very large quantity of glassware is consumed annually in Colombia, Mr. Manning says:

"American manufacturers are completely overlooking an excellent field. It is possible they are doing what too many other manufacturers have done, and are still doing, sending out catalogues only, and wondering why orders do not reach them. It seems useless to continually dwell on the value of the 'drummer' in the extension of trade, but if American glass-makers and other manufacturers making lines consumed here will begin sending their travelers to this and other Spanish-American countries the result will be a surprise to them. Occasionally a firm will place an order from a catalogue, but, with a houseful of catalogues on hand, one traveler, with a knowledge of the language of the country, a good line of samples, and a little push, will receive more attention and accomplish more in one day than catalogues will in a year."

NEW CORPORATIONS

Grand Junction Pottery Co., Pierre, South Dakota; capital, \$25,000.

McKee-Jeanette Glass Company, Jeanette, Pennsylvania; capital, \$125,000.

Union Cafe Co., Rahway, N. J.; \$300,000. J. Regan, G. F. and J. R. Considine.

Hotel Phoenix, Stone Harbor, N. J., \$300,000. S. Brunner, A. Rush, S. F. Bronson.

Gascondy, Mo., Hotel Co.; \$40,000; H. T. Pattison, J. M. Pattison, M. Frainey.

Bay View Hotel, City Island, N. Y.; \$50,000. S. Paas, A. Schopr, F. Rosenberger.

Cafe Raub, Brooklyn, N. Y., restaurant, cafe; \$50,000. H. Raub, J. Moller, G. Muhlhofer.

Seneca Hotel Co., Rochester, N. Y.; \$100,000. E. T. Osborne, H. M. Gerrans, Thos. D. Powell.

Grand Hotel and Theatre Co., Chicago, Ill.; \$130,000. H. G. Otis, C. H. Hopwood, E. B. Trubey.

Southern Catering Co., Little Rock, Ark.; \$125,000. P. L. Mivelaz, J. B. Mivelaz, L. Goetchins.

The Knox County Glass Company, Mt. Vernon, Ohio. J. M. Schooler and others; capital, \$25,000.

National Co-operative Society, East Orange, N. J.; department stores; \$5,000,000. J. R. Mapletoft, R. E. Taylor, J. Gerrardt.

Havana Clay Products Co.; capital, \$1,500,000. Incorporators: F. M. Shive, S. E. Roberson. Harry W. Davis, Wilmington, Del.

The Westerlund-Luderer Bottle Co., New York City. Manufacture non-refillable bottle and other bottles; capital, \$100,000. B. O. Luderer, A. V. Westerlund, J. S. Klein, New York City.

The H. R. Wyne Company, of Huntington, W. Va., to manufacture pottery wares. Authorized capital, \$100,000. Incorporators: H. R. Wylie, Dan Dawson, J. H. Thornburg and George J. McComas, of Huntington, and E. E. Franey, of Toronto, O.

American Thermos Bottle Company, New York; to manufacture glass making machinery, tools and appliances; capital, \$50,000. Incorporators: S. S. Mapes, No. 280 East 137th Street; P. F. Murphy, No. 210 Fifth Avenue, both of New York; Robert K. Morton, Holyoke, Mass.

Iridescent Art Glass Co., Fairhaven, Mass.; to manufacture and sell glassware; capital, \$25,000. President, Henry V. Beaton, No. 12 Bridge

Street, Fairhaven; treasurer, Paul R. Jeyson, No. 22 Warner Street, Somerville; clerk, Arthur G. Sargent, No. 831 Bay State Avenue, Somerville.

CHANGES AND INSTALLATIONS OF EUROPEAN FACTORIES

A company under the style of the "Société des Faienceries Keller & Guerin," has been incorporated at Luneville, France, with a capital equalling \$720,000. The duration of the company is fixed at 50 years.

M. Nathanson has ceased to be a special partner in the firm of L. Bernheim & Co., 52 Faubourg Poissonnière, Paris, handling lighting accessories and other glass-ware; the business being continued by the other partners.

The glass manufacturing and stained glass firm of Roux Frères, Clermont-Ferrand, France, has been dissolved.

The porcelain factory hitherto carried on by Herr Lorenz Reichel at Schirnding, Germany, has been incorporated as the Porzellanfabrik Schirnding, with a capital equalling \$21,250. The business manager is Herr Ernst Wilhelm Fischer.

GERMAN FACTORY REORGANIZES PRODUCTION

Bruhn's Fachblatt states that considerable changes are impending in the operation of the porcelain factory of Gebr. Voigt, at Sitzendorf (Schwartzathal). The main factory will be confined to the production of fine porcelain, while electrical and household ware will be made at the Unterweissbach branch establishment.

DISTINCTIONS FOR GERMAN CERAMIC EXPERTS

Professor Alexander Kips, of Friedenau, near Berlin, late art director of the Royal Porcelain Factory, Berlin, has received from the Emperor of Germany the Order of the Red Eagle of the third class.

Kommerzienrat Max Roesler, proprietor of the fine stoneware factory at Rodach, Gotha, has been given the Knight's Cross of the second class of the Ducal Order of Saxe-Ernestine.

F.W.Jenkins & Co.

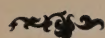
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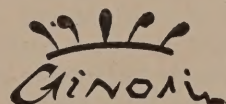
☞ The Fall samples for Spring import are creating a profound impression and will rouse *your* enthusiasm.

☞ *Come and see them. We want your visit.*



HIGH GRADE
TABLE WARE
FANCY CHINA
OLD GINORI
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Factories at
MILAN, DOCCIA, PISA,
MONDOVI, VADO


GINORI

Founded 1735

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PORCELAIN WAR IN GERMANY

Opinions are divided as to the arrangements made by the German-Austrian Porcelain combination with the principal dealers' organizations. Prominent in his opposition is Herr Oscar Tietz, the head of a chain of German department stores; particular objection being made to the proposed advance of $33\frac{1}{3}$ per cent. in decorated articles. From an article in *Bruhn's Fachblatt*, it would seem doubtful whether the larger department stores will join the proposed combination. Attention is drawn to the fact that there are certain porcelain factories, outside the Association, who make no first-class ware, but only produce (for certain department stores and painting establishments) a second quality of white ware, which is then decorated to the designs chosen by the stores; such business being done in large quantities, and interfering with legitimate trade in standard qualities.

It is further stated that the combination was only rendered possible by the golden years behind us and the fact of makers being crowded with orders, requiring in some cases several years to deliver them; while we are now in a situation indicating that it will not be possible to sell porcelain as largely as before either in Germany or abroad. Hence, the action of the association is blamed for limiting the possibility of extending trade instead of trying to reduce cost of production and thus developing the sale of porcelain. Finally, attention is drawn to the large number of manufacturers outside the combination, whose action can do much to prevent the effectiveness of any resolutions which have been, or may still be adopted by that body.

EUROPEAN CONDITIONS IN KAOLIN

Although the combination formed two years ago of Austrian and German kaolin producers brought about an improvement in prices, it would seem by a statement in the *Neue Freie Presse*, of Vienna, that the increase has not been sufficient to allow of the normal dividend and of provision for sinking fund. The advanced prices are lower than those current ten or twelve years ago, while the rise in wages, coal and other supplies, has represented within the last three years at least 30 per cent.

It is further stated that, in view of the reaction in the German paper trade, (the largest outlet for kaolin), no immediate revival can be looked for, the output being only about one-half of that for which the producers have facilities.

CERAMIC INDUSTRY IN TURKEY

Ceramic production for domestic purposes is only at a primitive stage in Turkey. The two principal factories, one near the Dardanelles, and the other at Beikos, on the Bosphorus, make a relatively low grade, the latter being principally engaged upon small and large clay jugs, which form a specialty of Oriental consumption. The former turns out about 800,000 articles a year, in common quality. The principal outlet for this ware is in the ports of the Black and Ægean Seas, while 150,000 go annually to France.

So-called *de luxe* articles are made, to the extent of 30,000 a year, which are willingly purchased by tourists.

In the decline of Turkish industrial art, the ceramic manufacture has particularly suffered. There are only a couple of factories making ware of an artistic character. Kutabra, one of them, has an excellent porcelain clay, the local factory turning out a product of about \$100,000 worth every year.

DIVIDENDS OF GERMAN PORCELAIN FACTORIES

Notwithstanding the unfavorable condition of trade generally, the C. M. Hutschenreuther Porcelain Factory, of Hohenberg-on-Eger, has made nearly as much profit during the business year just closed as during the previous yearly period: The same dividend as before (11 per cent.) has been declared.

The Königszelt Porcelain Factory has paid 9 per cent., as compared with 11 per cent. for the preceding business year.

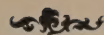
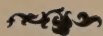
A dividend of 18 per cent. (as against 20 per cent. the previous time) has been declared by the Lorenz Hutschenreuther Porcelain Factory of Selb, near Hof.

NEW GERMAN HOLLOW GLASS FACTORY

The old plate glass factory at Wiesau, near Sagan, which has been shut down, is to re-open shortly in the manufacture of hollow glassware.

GERMAN MINING COMPANY ACQUIRES PORCELAIN FACTORY

The Concordia Mining Company, of Oberhausen, has acquired, at a cost of \$65,000, a porcelain factory near its property, and proposes to buy other lands in the vicinity.



Mark on Decor



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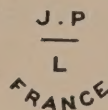
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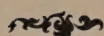
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Let us have a trial order and satisfy your patrons
with the choicest of the choice.

PROMPT SHIPMENTS

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ROSEVILLE, OHIO

THE EMPEROR AND CERAMIC ART

According to a statement in *Bruhn's Fachblatt*, the Emperor of Germany (who owns the Cadinen Royal Majolica Factory), before leaving for his visit to the north of Germany, received a personal report from Privy Councillor von Etzdorf as to the work being done at that establishment, with special reference to its approaching jubilee. The plan of the celebration includes a private exhibit of specimens, illustrating the development of Cadinen technique during the ten years of its existence. By the time of the jubilee the series of ornamental tiles (after the creations of noted artists) will be completed, as well as the first copies of the objects presented by the King of Greece. By the express desire of the Emperor, subjects taken from the Franco-German war will be illustrated by new specimens of ornamental tiles.

Much interest is said to have been displayed in foreign countries in the Cadinen products, orders having been received from England, France and America.

The British order is of special interest, as it embodies the reproduction of old English engravings and landscapes on majolica; this being the first occasion on which it has been attempted to bring out in majolica the fine shading of the originals in question.

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Gas and Electric Portables
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PREPARATION OF CERAMIC PASTES

According to the *Moniteur de la Ceramique et de la Verrerie*, M. Louis Auclair has just obtained a French patent for the treatment of clays which will allow of the production of ceramic pastes specially suitable for use in subsequent operations.

All clays, it is remarked, contain more or less of colloidal substances, such as gelatinous silicium and alumina. These substances, which absorb water readily, swell considerably and give a certain plasticity to the paste, but on the other hand, they promote its shrinkage during drying, with the consequent deterioration of the product in work.

The invention referred to provides for the elimination of these substances by means of alkalies, with which they form soluble compounds. For this purpose either oxides or carbonates of sodium and potassium, or carbonate of ammonium, and all other equivalent alkalies, can be used. A certain quantity of one of these alkalies can be added to the water used with the clay and well stirred. The mass is then passed through a filter press in such a way as to expel, as completely as possible, the lixiviant and the dissolved substances. The paste is then extracted from the filter press in hard cakes and can be again steeped; the product acquiring with a slight addition of water a great degree of fluidity and flowing well.

The paste can also be dried in a stove and then preserves for an indefinite time the qualities acquired by this treatment. Some very plastic pastes absolutely require this drying to get a perfect product. In fact, passing through a stove over 100 degrees C. (212 degrees F.) renders insoluble the gelatinous traces of silicium which may have escaped the first treatment.

As to the quantity of the alkalies to be used, it varies with the nature of the clay and with its percentage of colloidal substances. For dry carbonate of soda, the quantity is 2 to 5 parts of carbonate to 1,000 parts of the paste.

It is claimed for the above process that it is very successful in all plastic clays or composite pastes.

M. Baumgart, director of the Sèvres Porcelain Factory, is said to have discovered the molds of various statuettes and groups ordered from Falconet and other artists, by Louis XV. and Madame Pompadour. A large assortment in these styles is to be produced by the factory in biscuit ware.

In connection with the four weeks' shutting down of the Bavarian and Bohemian polishing works, the question has been discussed of allowing the workers a certain amount of compensation during the period of their enforced idleness

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Table Glassware of Every Kind.
Great Assortment in Fancy
Goods.

Toilet Ware, plain, cut and gilt.
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Crystal and Bronze Electric
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LIMOGES, FRANCE

KORNILOW CHINA

ST. PETERSBURG, RUSSIA

ROYAL GUSTAFSBERG CHINA

STOCKHOLM, SWEDEN

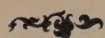
The most superb collection ever turned out by these three factories.

The trade is respectfully invited to investigate these new goods before placing import orders.

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88 Gold Street

New York City

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FOUR MILLION DOLLARS IN BROKEN GLASS WARE

Ten million glasses, costing \$4,000,000, are smashed every year in the 24,000 cafes and other drinking places of New York State, according to those who are engaged in replacing the beer or whiskey glasses and the finer vessels used when champagne is ordered.

Most of those broken are of the cheap five-cent beer glass, but the breakage consists often of the finest of American etched glass, French crystal, or even valuable Bohemian goblets, delicately tinted to harmonize with the shade of some rare vintage. Such glasses may cost 40 or 50 cents. It is not necessary, however, for these delicate vessels to fall to the floor. A tiny nick in the lip of the glass with a fork or knife makes it useless to any hotel which prides itself on furnishing only perfect glassware.

New York City is the heaviest loser by accidents to drinking glasses, and the dealers in these commodities are, consequently, kept busy replacing the huge pile of glasses put on the junk heap every night in the 7,000 odd drinking places. In the White Light district there are at least 100 places where, according to dealers and manufacturers, the breakage averages \$2,500 a year each, while to some the bill is far larger. Even the smallest of saloons will lose about \$5 a month in glasses.

Glassware manufacturers assert that there accrues to them an average of \$200 annually from each drinking place in the State. This average is figured from the \$100 accounts of the "little corner places" to the \$4,000 bills of the most heavily patronized cafes. Whiskey and beer glasses entail the greatest cost, for they are in frequent use and are broken most often in handling.

The array of gleaming highly polished glassware displayed and used in the hotels and cafes in Manhattan is unexcelled anywhere in the world, and proprietors are constantly planning to improve the stock. Many have glassware designed and manufactured especially for them.

Hotel and restaurant men comment with unanimity upon the fact that to souvenir collectors is due a rather considerable part of their glassware expense. Some persons who travel a great deal accumulate a collection in this way, and while hotel men try to prevent the petty larceny practice, they cannot do so entirely.

The largest bottle factory in the world is at Dusseldorf, where the Owen patent glass bottle machine is used. Such a revolution in bottle making has this machine caused that when introduced into the other bottle factories it is expected the art of blowing glass bottles will become extinct in a few years.